SACRED DANCE GUILD

JOURNAL

www.sacreddanceguild.org

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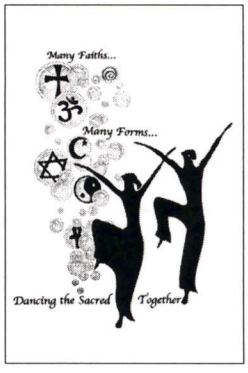


FESTIVAL 2007!

By Connie Tyler

We are having so much fun planning Festival 2007! Our theme is **Many Faiths, Many Forms, Dancing the Sacred Together** and we plan to be just that!

Festival 2007 will be held July 17-22, 2007 in Berkeley, California, just across the bay (20 minutes by car or rapid transit) from San Francisco. We are using the facilities of both the University of California and the First Congregational Church of Berkeley which is blessed with many lovely large spaces with wooden floors, perfect for dancing!

Our morning warm ups, afternoon workshops and evening social events will provide a wide range of experiences from different religious faiths and dance forms from all over the world: Middle Eastern, African, and Japanese just to name a few.

For those interested in Christian liturgical dance we will have workshops in the history of dance in the Christian Church and several offerings of choreography and methods that will help those in this ministry. There will be more information about this in the next Journal and we will post new information on our website (www.sacreddanceguild.org click on Festival 2007 at the top of the page) as we progress toward Festival!

Those of you attending will be able to choose from our five ongoing morning classes.

Axis Dance Company's Sonsherée Giles and Alice Sheppard will present a workshop on **Physically Integrated Dance.** This class will delve into physically integrated dance practice for dancers and movers with and without disabilities. Using creative movement, improvisation and modern dance techniques we'll explore and create solo, duet, and ensemble material. The emphasis of this class is to deepen our capacity for movement invention both in our own, unique bodies and in relationship to the bodies around us.

Sonsherée Giles began her dance training in Louisiana. She received her B.S. in Psychology from the University of Florida, then moved to Jacksonville, Florida where she co-formed a collective consisting of dancers, musicians and visual artists, including Jerry Smith, whom she married in 2003. In 2006, Sonsherée received her MFA in dance/choreography from Mills College in Oakland, California. She began working with AXIS Dance Company in May, 2005. She currently lives in Oakland.

Alice Sheppard is a former musician and literature professor; she grew up in England and moved to the United States in 1991. Alice came to dance late in life; she began to explore movement in response to a dare from disabled dancer Homer Avila. She soon discovered that dance was a passion. Alice made her professional debut in New York with Infinity Dance Theater as a wheelchair dancer. She loves to explore a wide variety of dance forms; she is particularly interested in work that challenges conventional understandings of the relationship between dance and disability.

Since 1987, AXIS Dance Company has created an impressive body of work, which has received acclaim from an international audience. The company has become known for

Continued on page 9

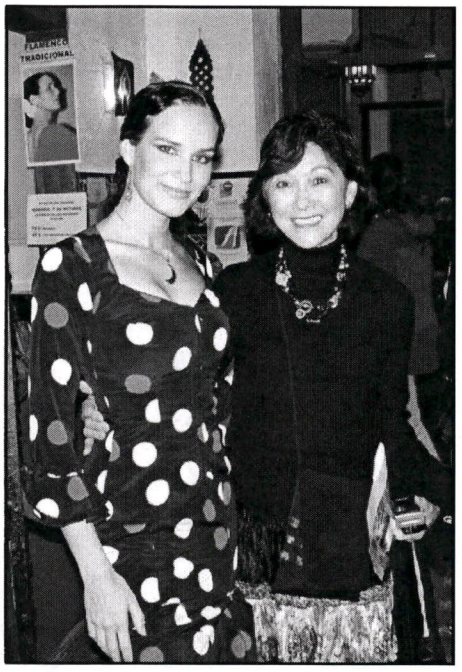
AXIS Dance Company

President's Report

My dear friends and dancers,

May God's grace, mercy and peace be with you. As we look forward to this new year. It is always exciting to envision all that we wish to accomplish.

Thank you for the congratulatory cards and letters that were sent to me. How encouraged I am to receive your kind wishes. I know that much has been entrusted to me, as president of the Guild. I am mindful of this and will stand guard, that I may be strong and purposeful in my office and maintain a positive and enlightened spirit. Know that I do not stand alone. Your board, comprised of volunteers, has been faithful to work diligently, making decisions that will direct our future path and growth. I thank them for giving me suggestions and supporting me in every way. You will see their names on the Annual Report included in this Journal. We appreciate hearing from you, for your ideas, comments and suggestions are carefully considered as we establish policy.



Stella Shizuka Matsuda (right) and flamenco dancer in Spain.

On a recent trip to Spain, magnificent cathedrals built upon the original structure of mosques made me think, "Why do we tear down or criticize a religion or faith because it is different from ours? Why not be enriched by the beauty of each faith and try to understand and accept each other?" One way is to attend the upcoming Festival in Berkeley whose theme is "Many Faiths, Many Forms, Dancing the Sacred Together."

How often do we hear: "Sacred dance - Is this something new?" As we share SDG with others, we can explain how sacred dance has been a part of our lives for centuries and show how sacred dance continues to be used in various ways: to worship and praise in churches and other places, to bring hope and joy to those who are confined in prisons, in hospitals and in convalescent homes, to give hope to those who are hurting, and to help people discover their true selves through movement. What a blessing to see how dance, but especially sacred dance, can bring enrichment to so many lives. Your personal invitation and encouragement for others to come and join the dance is the key. As Lewis Carroll said, in Alice in Wonderland, "They are waiting on the shingle - will you come and join the dance? Will you, won't you, will you, won't you, will you join the dance?"

With blessings of peace,
Stella Shizuka Matsuda,
StellaSDG@rejoiceadt.org

From Mary Jane Wolbers, Archivist

News and reports from Guild members (individuals, groups, Chapters and Regions) are gratefully received by the Archivist at P.O. Box 187, Temple, New Hampshire 03084.

You are reminded to include the full dates (month, day(s) and year) in generating fliers and other publicity, materials (I'm looking at an attractive flier giving the date "Saturday, Jan. 26." This could be a memento from 1963, 1974, 1980, 1985, 1991, 2002 or maybe 2008. Which is correct??), and to use the accepted designation of sponsorship (the ___Chapter of the Sacred Dance Guild, the ____ Region of the Sacred Dance Guild) when announcing or reporting activities to the Board of Directors, *Journal* and Archives.)

Photographs should be identified by details: who/what/when taken. Give name of photographers if known.

Thank you!

SACRED dance GUILD

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL are by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.
Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: www.sacreddanceguild.org. Corporate subscriptions to the JOURNAL are available for $35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) $50.00; Two-Year Membership (Domestic AND International, US Dollars) $80.00; One-Year Student Membership $25; One-Year Senior (65+) Membership $35.00; One-Year Group Membership $90.00 and Life Membership $1000.00. For Non-Members, the JOURNAL is $35.00 per year. Members receive:

-Sacred Dance Guild Journal published three times a year
-Membership Directory with geographical and leadership listings printed annually
-Calendar of Events published in the Journal and online with regional, national, and international activities
-Membership in Chapter or Region with local events and activities
-Reduced fees at the International Festival held annually in different locations within the United States
-Reduced fees at Guild workshops and those of reciprocal organizations
-Reduced cost for all Guild publications
-Opportunity to be listed as a resource in the Online Resource Database
-Opportunity to create your own website to be linked to the SDG website
-Ability to sign up for email reminders for events listed on SDG Event Calendars
-Opportunity to be part of the All Members elist where sacred dance issues, concerns, and ideas are shared among members from all over the world

Subscription and membership orders should go to Sacred Dance Guild, PO Box 1046, Laurel, MD 20725-1046.

Deadlines for JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, ance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal: journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

Volume III *And We Have Danced* is about ready to go to the printer, BUT I still do have not photos from you for this book!

Journal material is starting to come in which is very good. Since your editor did not designate a theme for this Winter Journal, it would seem that "And We Have Danced" might be a very good one since that is what I have been living for quite a long time. So with that in mind, I am sure that all that comes in will fit and might even give us ideas for the Spring issue. Spring Issue Theme "Many Faiths...Many Forms...Dancing the Sacred Together."

I notice from the Annual Membership Meeting in August that the membership is down. Did you invite a friend to join the Guild or consider getting a gift membership for someone?

Time passes so quickly. With Erika Thimey's and Evelyn Broadbent's passing into heavenly dance, many of us are in wonder as we also move our way into that eternal dance.

Please continue to send your news, as well as dates for the Calendar of Events, to journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and send your news from chapters to Emmalyn Morena, PO Box 357, San Luis Rey, CA 92068 and from regions to Patricia Bowen, 32 Fairbalm Street No. 2, Ottawa, Ontario, Canada K1S 7A3. The deadlines are August 15, November 15, and March 15.

Letters to the Editor

From Diane Tucker,
Rutherfordton, North Carolina

I have a video that needs to be edited of Mozart's "Laudete Dominum" made for love of Sybil Shearer, my teacher who died last November. Sybil was honored at the Art Institute in Chicago. My son and I went in February to her Memorial...I danced the Mozart also for my cousin, Markel Kaiser...Carla DeSola came down to visit and I was fortunate to dance the Mozart at her informal liturgical dance workshop in Morgantown. Finally I danced it in memorial service for Jane Brush in Tryon.

Prayer "Rejoice in Lord" - Laudete Dominum - Holy Spirit, Help us to give thanks for Jane Brush, for her friendship, all she gave us and help us to let go of all we were not able to do, bless her whole life in Jesus name. Amen.

Coming strongly/Centered in you/Sweeping the earth/goodness for all/Giving your love/Answer your call.

Palms turn to listen/to your Holy voice/Thank you and thank you/inside rejoice.

Spin fast/fly to the side/Your joy in our hearts/never can hide.

Glory to Jane/Risen Lord on High/Glory to Jane/Risen God on Knee.

Your strength is enough/Straight and true/Keeping us safe/as we open to you.

Mercy in hands/a quiet delight/lift to Jane/out of our sight.

God bless Jane's head/her heart and her feet/And praise you/The circle is Complete. Amen.

SACRED DANCE GUILD ANNUAL MEMBERSHIP MEETING

August 2006, Connecticut College, New London, CT

The President, Ellen Young welcomed the Guild members and called the meeting to order at 12:45 p.m.

Copies of the minutes of the 2005 Annual Membership Meeting were circulated. Stella Matsuda moved and Kat Pettycrew seconded a motion that the minutes be approved as distributed. Motion carried.

Ballots to elect officers were distributed to those who had not sent them in. Merle Wade and Doug Victor were introduced as the official ballot counters.

The Guild President, Ellen Young, announced that the primary business would be her State of the Guild Message which will appear in the fall 2006 Journal in its entirety. The major points include a successful 2005 Festival, clarification of procedures with our administrative consultants, a sound financial position and the need for volunteer participation. Membership is down but our administrative consultants are working on reinstating some renewal reminder practices.

New Members of the Guild were asked to introduce themselves and two outgoing board members, Jolyn Walker, Treasurer and Annmarie Pittman, Secretary, were recognized with beautiful

Continued on page 14

IN THIS ISSUE

Festival 2007!.....1

President's Letter.....2

Editorial.....3

Letters to the Editor.....3

Theme - And We Have Danced.....4

My Life in Sacred Dance
by Mary Jane Wolbers.....4

20th World Congress on Dance Research.....4

Erika Thimey (1910-2006).....5

Evelyn Handy Broadbent.....6

A Dream - A Reality
by Brenda Doyle, Karen Josephson and Kat Pettycrew.....6

The Value of Anaylzing a Sacred Dance Piece
by Doug Victor with Farrah Jones.....7

From the Minutes.....8

SDG Chapter/Regions News.....14

Recommended Reading/Viewing.....15

SDG Calendar.....16

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Journal Committee: Editorial Staff

Contributors: Mary Jane Wolbers, Karen Josephson, Brenda Doyle, Kat Pettycrew, Doug Victor, Farrah Jones, Connie Tyler

Typesetting/Design: Frances Becque

AND WE HAVE DANCED

My Life in Sacred Dance

By Mary Jane Wolbers

(Presentation by Mary Jane Wolbers, charter member of the Sacred Dance Guild, for the "Roots" panel discussion at SDG Festival 2005, New London, CT)

I am here in New London, attending my 31st Festival. (Yes, I attend Festivals when I am not a Committee member or on the Faculty!) I am grateful to have been asked to join my distinguished colleagues on the "Roots" panel, speaking about my life in sacred dance and my continuing involvement with the Sacred Dance Guild.

My membership in the Guild dates back to the time when dues were $2.00 a year, and I treasure memories of the many incomparable friendships developed through all these years. I feel sad when I learn individuals have discontinued their memberships, and wonder how we could better function to meet their needs. To members of long-standing, I say, "Hang on in there." We need your input and participation. In compiling lists of potential leaders for our programs, I recommended Jean Erdman; lo, and behold, 20 years later she was tapped for a Festival faculty. Now, several years after I recommended Mr. DuCarmo as a resource, he is here enriching the experience of those who are attending his sessions and sharing his expertise and knowledge informally with all of us. We are blessed!

As a child, I became enamored with dance; it became central to my life. Among other things, I preferred to dance my prayers over trying to verbalize them. When I studied Denishawn Dance, I was inspired and encouraged by Ruth St. Denis and Ted Shawn, who were active in restoring dance to its place in Western religious practice. For that "connection," I am deeply grateful, and also for the support of my parents and family who made possible my continuing development in this field.

I'm sure many Guild followers join me in thanking the folks on the "home-front" who enable us to pursue our passion for dance as a dimension of worship. Let us not forget their role in this process.

My first public performance was at a church-sponsored event in 1931. As a student at the University of New Hampshire, I worked with the campus ministry and local churches. Much later in life, I was with my family in Iowa where my husband was completing his Ph.D. studies when I learned that an organization known as the Eastern Regional Sacred Dance Association had been established under the leadership of the Reverend Dr. Robert A. Storer in Winchester, Massachusetts.

Soon, the Wolbers were back East, and I became a member of the ERSDA, in 1957. I worked closely with Bob, Jane Renz (choir director in his church and first president of what is now known as the Sacred Dance Guild), and others in the founding group. Among my new associates was an African-American couple, Ruby and James Henderson of Roxbury, Massachusetts - she a gifted dancer and he a poet and dramatist. At my suggestion, Ruby began studying with Barbara Mettler, then teaching at the Boston YWCA.

Meanwhile, members of the organization voted to change its name to Sacred Dance Guild in February, 1958, having outgrown its "regional" designation. When Ruby Henderson died, the Memorial Endowment Fund was established in her honor as a source of scholarships for annual Institutes - now known as Festivals. James remained on the Executive Board for several years after her death.

I first met Margaret Fisk in 1942 when she and Chet (minister in Hanover, New Hampshire and chaplain of Dartmouth College) came to University of New Hampshire to lead a workshop in Folk and Square Dance. She and I discussed our mutual interest and activities in "church dance," and thus began our 60-year friendship and correspondence.

Initially, Margaret did not join the Guild although she was involved in our workshops. She felt strongly that the use of "dance" in our title would endanger its acceptance as a form of religious expression. She also took issue with our focus on interfaith and multi-cultural service. Later, she became comfortable with the world "dance," changed the title of one of her books to *A Time to Dance*, in 1980, and enrolled as a life member of Sacred Dance Guild in the same year. She maintained her position on the Guild's mission, believing our cause would be better served to promote dance in Christian worship, for the rest of her life.

In conclusion, I look forward to the future of the Guild, continued efforts to improve our service to our Student Members and Reciprocal Affiliations, and the opportunity to celebrate our 50th Anniversary in 2008, a year-long Jubilee with members, old/new/renewed/here/abroad of all faiths.

20th World Conference on Dance Research Athens, Greece, October 25-29, 2006

The 20th World Congress was by far the biggest gathering of dance specialists in History:

702 registered delegates from 64 countries of the 5 continents.
It was also the richest - the program included 328 presentations:
55 Research reports (papers)
76 Lectures
50 Classes
85 Performances
33 Video projections
29 Exhibitions

Thirteen University professors from seven countries served as members of the Scientific Committee.

21 CID members worked hard as volunteers within the Congress Team

The 21st Congress will take place in Athens 12-16 September 2007.

Full information is posted on www.cid-unesco.org. Click on the Congress poster.

The final version of the DVD with the proceedings of the World Congress, including all presentations (texts, photos and video) will be ready in December. It will be mailed free of charge to CID members upon request.

Erika Thimey (1910-2006)

Erika was born in 1910 in Itzehoe, Schleswig-Holstein, Germany, the third of four children. After her father's death in 1915, the family moved to Berlin, where her early education included art and music lessons. A performance by pioneering German modern dancer Mary Wigman sparked her passion to dance.

Erika graduated from the Wigman School in Dresden in 1931, and performed for a season with the Dessau Opera. She danced her American debut performance in Chicago in January, 1932. From 1932-1938, Erika danced many solo concerts and directed two huge outdoor summer dance pageants sponsored by the city of Chicago at the Buckingham Fountain and on the steps of the Field Museum. She also began to experiment with dance as a part of worship services. Her Christmas service in December, 1932 at the First Unitarian Church was the first liturgical dance performance given in the United States.

In 1938, Erika moved to Boston at the invitation of Jan Veen, with whom she performed from 1938-1946. Veen and Thimey performed in Boston with Arthur Fiedler and the Boston Pops Symphony and on tour throughout the United States. Erika became an American citizen in 1946.

In 1939, Erika moved to Washington, D.C. and in 1943 opened her own modern dance studio at Dupont Circle, offering classes for adults and children. In 1944, she began teaching dance at Howard University. For the next 11 years, Erika presented the Howard dancers in concerts at the University and, in spite of segregation, on tour at colleges and performing spaces along the East Coast. She later recalled her time at Howard as one of her happiest and most fulfilling professional experiences, a rare opportunity to be part of the creative exchange between fine arts and performing artists in the support of education.

From 1959-1979, Erika's dance studio and home was in Georgetown. Her school was a center for dance education for children and adults, where she enjoyed several creative performance collaborations with musicians and composers, and sponsored many guest artists in residence.

Erika was also part of a pioneering generation of dancers, actors and musicians whose special interest in creating performances for children's audiences gradually transformed arts presentation and arts education for children. In the 1950's, she sent her dancers on summer performance tours throughout the United States. For over 30 years, her dancers performed in city parks, schools and recreation centers, for countless children's audiences in myriad settings in the Washington DC area.

In 1979, she and her sister, Hertha Woltersdorf, moved to a renovated church in Smithsburg, MD, where they lived until 2001. Erika continued to be involved with many churches and conferences to bring sacred dance to congregations. In 1991, she also participated in the formation of the Erika Thimey Dance and Theater Company, whose intent was to bring her dances for children's audiences, as well as her sacred dance legacy, to new audiences. In 2001, Erika and Hertha moved to Somerford House, where they lived the rest of their lives.

A few of Erika's many awards and honors include the Mayor's Art Award for her work in Washington, and honors from the Sacred Dance Guild and the International Association of Blacks in Dance. The Erika Thimey Dance and Theatre Company maintains and performs her choreography. A biography, Erika Thimey: A Life of Dance, A Dance of Life, was published in 1999.

Erika's brother Berthold Thimey, her sister Hertha Woltersdorf and her niece Gesa Weber predeceased her. She is survived by her sister Irmgard Thimey, her nephew Hartwig Schuldt, both of Hamburg, Germany; her nephew Bert Teamey, of Klamath Falls, Oregon and several great-nieces and great-nephews in Europe and the United States. Countless dancers, friends and artists whose lives were enriched by her energy, creativity and love give thanks for her life.In lieu of flowers, memorial donations may be made to:

The Erika Thimey Dance and Theater Company
Church of the Brethren
337 North Carolina Avenue S.E.
Washington, DC 20003

Reflections

Marcia Kraft's Reflections (accompanied by a dance tableau performed by Miriam Cramer, Jill Lane and Mireille Pioppo.)

It occurred to me that any God Erika could believe in would be a God that danced and all he has created including the genesis of our world would come from his dancing. I dedicate this poem to Erika, who not only created dances but dancers, generations of them. May she abide forever dancing a duet with God. I hope he will ask her for some inspirational Choreography. He will find her heart full of goodness and her soul in motion.

This is a dancer's version of Genesis and is called God Dances.

It may have started with a slight turn of wrist
or slow softening of the left leg allowing the calf
small outward rotation.
This might have taken a year a second or millennium.
Time became motion, motion time.
A toe lift signaled the charge of wings, scuttle of bug and spider
the sprint of soft-pawed animals.
Mountains rose like God's belly on an inhale.
Slowly?
Perhaps only to you and me.

Of gardens, God walked circles and curves
let his hair grow long for the sweet green mosses.
Let it trail behind flowing for the river's sake.
There is that power. Beauty's rush
Some cry dance as sin
But it is the unspoken commandment.
Dance children dance.
To know me you must dance.

Evelyn Handy Broadbent - Pioneer of Dance Movement

Reprinted from Clarion, Claremont, CA

Evelyn Handy Broadbent took religion to a new level when she incorporated dance into her theological studies. Coming from a dance and drama background, it seemed a logical step for her to form a "Motion Choir," later to be known as the "Sacred Dance Choir"—her life's vocation that garnered her recognition as a pioneer of the movement.

Ms. Broadbent wrote the first accepted theological dissertation in America on sacred dance and continued to be a consultant, designer and choreographer for churches, conferences and religious theater companies. She continued to perform sacred dance works well into her 80s. On July 1, 2006, Ms. Broadbent died at Pilgrim Place Health Services Center.

Born in South Bend, Indiana on August 2, 1918, Ms. Broadbent was immediately afflicted with the great flu epidemic that hit the nation. Her entire family was stricken and nursed back to health by her "Grandfather Nichols," who came from Michigan to help out.

Fully recovered, the family moved to Lynden, Washington, where her father's sheet-metal business thrived.

"My first 5 years hold vivid memories of this sleepy little farm town," Ms. Broadbent wrote in a biography. "The most vivid recollection is of the morning our house burned down. It is a frightening thing for a child to wakeup to screams and to stand out on cold, wet grass watching flames pour out of the roof."

The family moved to Seattle where Ms. Broadbent began her "educational odyssey." She earned her B.A. at the School of Drama at the University of Washington

Evelyn Handy Broadbent

in 1940.The following year, she was to enter her cadet teaching for secondary education. However, her true passion lay with the church and, with a recommendation from her pastor's wife, Thelma Hastings, Ms. Broadbent went to Chicago Theological Seminary. She applied for a scholarship and, "on faith and a prayer," arrived at CTS, only to discover that she and a letter had passed en route. It said that all the scholarships had been given out. Fortunately, she had found a job for room and board. The seminary found it did have a missionary scholarship available at the grand sum of $50.

"My luck held out," she wrote. "I met Charles Broadbent and Stan Conover. One asked me to marry him, the other asked me to work with him at La Grange, Illinois."

In 1941, she and Charles married. Ms. Broadbent completed her work under the instruction of Ross Snyder, who wanted her thesis to encompass some aspect of Christian education that could be a new frontier.

"Since I had spent most of my time in the dance studio at the university and was a member of the Orchesis, the national dance honorary, I asked Dr. Snyder if I could do something with dance. He agreed," she wrote.

At that time she was teaching a class of high school girls at Elmhurst Congregational Church. During church school, they studied the lesson and worked on choral reading. The following Saturday they put into dance form that which they had studied, a curriculum that marked the beginning of her motion choir.

Ms. Broadbent earned her master's in 1943 while pregnant with her first son, Norman Richard. He was joined by his brother, Warren Matthew, 3 years later and a sister, Jeanne Ruth, 7 years later.

Wherever her pastor husband was sent, Ms. Broadbent took her motion choir, in Easton, Connecticut; Brockton, Massachusetts; and Syracuse and Rochester, New York. Both of their sons followed in their parents' footsteps and went into the world of theology—becoming pastors. She and her husband retired to Pilgrim Place in 1985.

Ms. Broadbent was preceded in death by her husband, Charles Broadbent, who died April 2001. She is survived by their sons, Norman Broadbent of St. Paul, Minnesota, and Warren Broadbent of Sunnyvale, California; their daughter, Jean Ruth Broadbent of Corona, California; and four grandsons, one granddaughter and one great-grandson.

The memorial service took place Friday, July 28, 2006 at 10:30 a.m. at Decker Hall at Pilgrim Place. Contributions can be made to the Pilgrim Place Memorial Fund.

A Dream - A Reality

by Brenda Doyle, Karen Josephson and Kat Pettycrew

One year ago around a lunch table in a restaurant, three women (all Sacred Dance Guild members) got together to plan a dram. That dream has become a reality.

The Sacred Arts Festival 2006, a festival celebrating the divine through the performing and fine arts was held October 6-7 throughout historic downtown Phoenixville, PA.

Sacred Arts Festival 2006 comes at a very appropriate time in our society. With much discord and uneasiness exhibited in the world today, this interfaith and multicultural festival will encourage the community to recognize the divine in each other, promoting respect, acceptance and understanding.

We had 27 different groups of musicians, dancers, storytellers, fine artists coming who came in from Maryland, Connecticut, New York, Philadelphia as well as local Chester/Montgomery counties. They performed and shared their talents at First Presbyterian Church of Phoenixville, Colonial Theatre, Phoenix Village Art Center, the Senior Center and at the Reeve's Park Bandshell (in conjunction with Kiwanis' Community Day).

On Friday night (in conjunction with Phoenixville's First Friday) there was an interfaith dance concert inspired by the Jewish Shabbat service featuring the pre-eminent NY Jewish Dance Ensemble, AVODAH, joined by leading African Christian Praise artist, Jolyn Walker from Connecticut.

Saturday's daytime events held activities for every age: a Child/Family program at the Colonial Theatre with Native Nations Dance Theater and Toot the Clown; Dance classes at the Senior Center; Art classes and an exciting fine art display at the Phoenix Art Center. All day events at First Presbyterian included concerts, meditation, classes and a tent-market.

The festival's excitement culminated with a Saturday night interfaith music concert. There was harmony in music and in worship as Jews, Arabs, and Christians worked together in peace and praise with Chester County's Gospel Disciples and Philadelphia's Atzilut.

The Value of Analyzing a Sacred Dance Piece

by Doug Victor with Farrah Jones

Sometimes in my teaching a course called Creative Movement: Kinesthetic Learning Across the Curriculum for Lesley University's Creative Arts and Learning graduate program, I come across a student who is interested in sacred dance as a form of expression. Farrah Jones who teaches music (K - 5th grade) and chorus (4th and 5th grade) at Jolly Elementary School in Clarkston, Georgia is one of those students. Farrah has been choreographing and performing sacred dance since 1999 mostly in her home church.

As you might guess, much of the course inquiry is embodied which means students move to learn. Course requirements are varied to provide a rich and well-rounded opportunity for them to make meaning of course content and integrate their learnings as they consider and practice creative movement/dance applications for their classrooms and their own lives.

One of the course expectations is that students will learn the vocabulary of the language of movement and apply it in their own often newly practiced experience as creative movers. They too must be able to utilize this vocabulary as observers of movement and dance itself. The vocabulary I present to the students comes out of the (Barbara) Mettler-based tradition of creative dance which defines dance in its elemental aspects as force, time and space with each element then being further broken down into its component parts. To engage and practice this content learning area, students are asked to watch a movement piece and write a two page movement analysis bringing this movement vocabulary forward.

It is within this assignment context that I present to you Farrah's observation of a videotaped Christian praise dance/movement piece to *More Than Anything* by Lamar Campbell that she and her sister, Courtney Samuel, choreographed and performed while ministering to Greenhill Baptist Church's congregation in Elgin, South Carolina as the church choir, the B. J. Carter Singers, sang. Farrah provides us with a glimpse of how the elements of dance live in sacred dance expression:

Since I had no conceptual knowledge of the elements of movement before Courtney and I performed the dance, I found it quite interesting to analyze it with them in mind.

I first began to look at the element of force or energy of the movements. Most of our movements began with a great amount of force/energy but ended very soft, forceless, and delicate. At times we played off of each others moves by giving and receiving force. It was awesome to see the way the words of the songs determined how much force we used in a particular movement. The energy that we were giving and receiving naturally lead us into the area of creative drama with some parts of the performance dramatizing the words to the song. Other parts were the result of being purely present in the moving moment.

During one section the use of forcefulness and forcelessness created a movement that spoke to my heart. As we moved, I began to rock my sister without touching her while she received my force by swaying back and forth. This was a very powerful moment in the dance that I did not realize existed until I viewed the videotape from this newly found observational perspective. I ex-perienced a feeling of joy that I can't explain. The use of this movement made the words, "he rocks in his safe arms," come alive and I felt it in my soul.

I then analyzed the piece looking at the element of time. We did not move to the beat of the song but more to the meaning of the words. The pace was fairly quick during certain sections followed by a slow release in the movement. The releases were long and forceless unlike the forceful execution of the movement impulses themselves. There were some sections in which there was no movement but a creative pause that served to accentuate the next movement. Syncopation was also used creating a sense of drama and action. The use of moving on the off beat was very effective to creating the mood of the dance.

The element of space was also an intriguing aspect of the piece. There were only two dancers and the dance space was fairly large. We used the front stage and a higher platform as well as the aisles in the audience moving symmetrically in relation to each other in the space for most of the performance. At times we crossed each other in the general space and entered into each other's kinesphere sharing space but we never touched. The movements were mostly large, covered all levels of space, and contrasted each other during the level changes. For example, as I moved high, my sister would be moving low. She spent a portion of her performance on the floor at the lowest level of space. As she moved to the right as far as she could in the general space, I moved to the left as far as I could. Reaching high with our individual bodies we covered the very height of our own individual kinespheres. During brief moments we both were off the ground as we performed jumps down the aisles.

As I analyzed this performance, I observed our presence in the moving moments. We did not think about movement concepts or the elements of dance while choreographing or performing the piece. It was amazing to see how all of these elements, force, (energy), time, and space were not only present in the performance but how they contributed to the overall success of the dance.

After viewing the videotape I am convinced that dance is more than just moving. It is about being fully present in your movements with your mind, body, and soul. And with this newly found understanding of the dance concepts themselves, I look forward to richer and deeper sacred dance experiences.

Ann Marie Blessin Honored

Ann Marie Blessin, President of the Rocky Mountain Chapter and former Guild President, was one of four people honored as a Living Legend of Dance in Colorado by the Carson-Brierly Dance Library on October 15, 2006. Also honored was Guild member Letitia Williams, former director of the Harambee Dancers at the University of Colorado.

Ann Marie Blessin

FROM THE MINUTES

BOARD OF DIRECTORS MEETING

August 5 & 6, 2006, Connecticut College, New London, Connecticut

Attendees: Ellen Young- President; Stella Matsuda - President Elect; Mary Katherine Greenlaw - Vice President; Jolyn Walker - Treasurer; Marcia Miller - Treasurer-Elect (8/6 only); Annmarie Pittman - Recording Secretary; Karen Josephson - Festivals Director; Kat Pettycrew - Resources Director; Pat Woodbury - Public Relations Director; Emmalyn Moreno - Chapters Director; Fran Eargle - Development Director-Elect; Anne Christiansen - Member (8/6 only); Betsy O'Neil - Member; Proxies: Betsy O'Neil for Toni' Intravaia and Fran Eargle for Barrie Gibby.

SATURDAY, AUGUST 5 - The meeting was called to order at 8:05 p.m by President, Ellen Young.

AGENDA: A MOTION to approve the agenda with the moving up of Development after Budget and before festivals, was made by Kat Pettycrew and seconded by Jolyn Walker. CARRIED.

EMAIL VOTES since last meeting include approval of the minutes of March 24-25, 2006 Board of Directors Meeting on July 13, 2006.

REPORTS: Annmarie Pittman MOVED & Stella Matsuda seconded, a motion to accept the reports of the President, President Elect; Vice President, Recording Secretary, Treasurer, Resources Director, Public Relations Director; Chapters Director; Regions Director, Communications Director, Festival Director, Journal Editor and Archivist as distributed. CARRIED.

OLD BUSINESS:
APPROVAL OF BUDGET: The budget was presented and after discussion a MOTION to approve the 2006-7 budget was made by Stella Matsuda and seconded by M. K. Greenlaw. CARRIED. An additional MOTION to approve the Preliminary 2007-8 budget with the expectation that the anticipated $2,000 surplus be used for Public Relations was made by Kat Pettycrew and seconded by Emmalyn Moreno. CARRIED. MK Greenlaw would like to see a PR Plan and PR Budget for both the 50th Anniversary Festival and for the long term.

DEVELOPMENT PROGRESS REPORT: Fran Eargle, Development Director-Elect, presented a draft of a Development Plan. A discussion ensued on raising funds to support the missions and goals of SDG by building a capacity to accept funds. In summary, the SDG should pursue Corporate funds, seek grants, and the chapters at the local level should help support SDG by donating from concerts and by seeking new members. Karen Josephson made a MOTION which was seconded by M.K. Greenlaw to move forward on suggestions above and to seek a grant to help with costs of the possible November 4th Ordination presentation, CARRIED.

FESTIVAL 2008: The 2008 location has not been selected as yet. A Youth event was suggested. It could be tied to the UN Youth Festival. If a contingent was sent to present at that Festival they could then present at the SDG 2008 Festival. Festival 2008 to be revisited on Sunday, August 6. The Meeting was adjourned for the evening at 10:15 p.m. To be reconvened at 9 a.m. Sunday, August 6.

SUNDAY, AUGUST 6 - The meeting began at 9:20 a.m. with a circle dance led by Ellen Young. The business meeting resumed at 9:40 a.m.

SDG HISTORY VOLUME III: A History from 1992-2006. This book should be available at the 2008 Festival. It was noted that Toni' Intravaia will underwrite the publishing of the book. It was suggested that the Index of Journal Articles that will be a part of this book be put on line. Kat Pettycrew will investigate with Toni' how to arrange this. It was also noted that a check regarding status of Volumes I & II should be done. A letter of mutual endorsement from SDG, signed by the President, clarifying who owns what is in this book to be drafted by our Administrative Consultant, Peggy Hoffman and sent to appropriate parties. The Board is indebted to Toni' for all her hard work.

AFFILIATES: Stella Matsuda reported that the Guild has reciprocal affiliations with the American Dance Guild, International Association for Creative Dance, the International Liturgical Dance Association and the National Dance Association. There are many other organizations that may be of value to us and we to them. Jolyn Walker volunteered to pull together a report on possible affiliations and report at the next Board of Directors Meeting. Stella Matsuda had a request from the Christian Dance Network to become affiliated with SDG. Jolyn will include them in her review.

DIRECTORY: Ellen Young will be the point person as part of her membership work. Mariner is not interested in taking on the advertising function for the Directory. We should look for advertisers within the membership. Emmalyn Moreno agreed to coordinate ads with Ellen Young.

DOANE GRANTS: Six applications were received, four were granted $250 each. One grant was returned and that money became available for one of the two not receiving prior funds. A MOTION was made by Kat Pettycrew and seconded by Betsy O'Neil to grant the Potomac Chapter the $250. CARRIED.

ADMINISTRATION The question of the Guild Credit Card Machine was raised. Marcia Miller, Treasurer, will contact Sue Johnson to check on the status. Kat Pettycrew will email policy and resolutions to Board Members for their Board Books. Stella Matsuda suggested that Board members have business cards made. Ellen

Continued on page 11

Avodah shares their dance at Sacred Arts Festival, Phoenixville, PA, October, 2006 (see page 6).

Festival 2007!

Continued from page 1

setting high artistic and educational standards in the emerging field of physically integrated dance. AXIS performs and teaches locally and on tour throughout the United States. Under the artistic direction of Judith Smith, their repertory, which includes works by AXIS members and renowned choreographers Bill T. Jones, Stephen Petronio, Ann Carlson, Joe Goode, Joanna Haigood, Sonya Delwaide, Victoria Marks, and Margaret Jenkins has garnered numerous awards. AXIS also maintains a model community education/outreach program, *Dance Access* and its component *Dance Access/KIDS!*, which offers an ongoing program of classes, workshops, assemblies, and presentations for adults and youth of all abilities. For more information visit www.axisdance.org.

Mahea Uchiyama

Mahea Uchiyama of the Center for International Dance will present **Prayer Dances, an Introduction to Sacred Dances of the World.** This course explores sacred dances of Hawai'i, Tahiti, and West Africa. Tied to spirituality and nature, the Hula of ancient Hawaii celebrates life's mysteries. Ori Tahiti is a powerful and dynamic dance form deeply rooted in Tahitian culture. In West Africa, dance is a holistic art form through which one is connected with the ancestral spirits and the natural forces of the universe. The West African focus will be on the Lamba, a dance and song performed to commemorate special events, which often is proceeded by a chant glorifying God.

For all three-dance forms, the course includes live drumming and prayer chant/song where appropriate.

Mahealani Uchiyama is the Director of the Center for International Dance, and the KaUaTuahine Polynesian Dance Company. She is a dancer, musician, composer, kumuhula (instructor of hula and ori). She is also an Iyanifa, (priestess of Ifa).

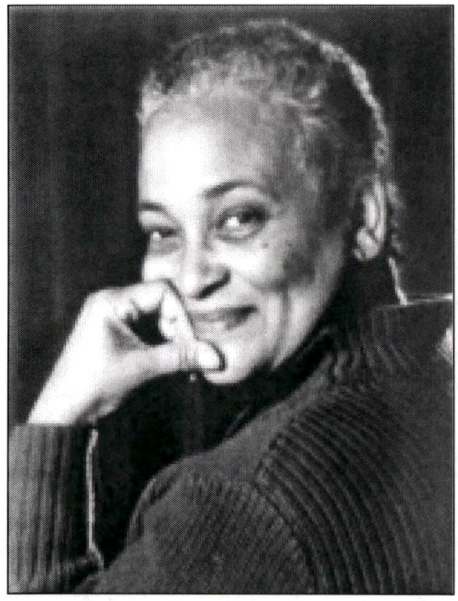
Mahealani Uchiyama has been a student of dance since her early childhood, raised within the discipline first of classical Ballet, and then of the classical hula tradition. She holds a B.A. in Dance Ethnology and an M.A. in Pacific Islands Studies from the University of Hawai'i. She has studied extensively with one of Hawai'i's most honored hula masters, Joseph Kamoha'i Kaha'ulelio, and has performed with numerous multi-cultural dance ensembles, including the Jade Swallows Chinese Dance Company of Honolulu, Feti'a O Tahiti Tahitian Dance Company, 'O Tahiti Nui 'Ote'a, the Orinoco Caribbean Dancers and Drummers, the Suhaila Dance Company, FatChance-BellyDance, and the Woman's Sabar Drumming Ensemble. She has had additional training and performing experience in Mohiniyattam (South Indian Dance) and Kathak (North Indian Dance).

In addition to her dance training, Ms. Uchiyama has studied and performs traditional Hawaiian music (chanting, ëukulele and pa ipu), Tahitian music, (various Tahitian percussive instruments such as the toíere, tairi parau and pahu rima), mbira of Zimbabwe, and sabar drumming of Senegal.

She has produced a series of instructional DVDs and publications, and is a recording artist. Ms. Uchiyama has produced four CDs; T*uahine Rain, Moemoea, Tatau*, and most recently, *A Walk by the Sea.* She and her dancers have performed in such venues as San Francisco's Palace of Fine Arts, the World Conference on Hula on the Island of Maui, Te Papa Tongarewa (the National Museum of New Zealand, Aotearoa), and the Grand Heiva in Tahiti, French Polynesia. Ms. Uchiyama has also recently produced the critically acclaimed "A Walk By the Sea", a performance and ceremony in song and dance which explores issues of identity and healing. See her website at www.mahea.com.

Albirda Rose will present The Influence of African Religions on the Christian Worship Service and Praise Dance with an emphasis on Haitian Dance, one of the forms on which Katherine Dunham built her technique.

Albirda Rose-Eberhardt is a Master Teacher of Dunham Technique, and Certification Director and member of the administrative dance faculty for the Katherine Dunham Technique Seminar in St. Louis. In 1986, she traveled to Brazil with Miss Dunham as a demonstrator and helper. Out of this experience her book, *Dunham Technique A Way of Life*, was



Albirda Rose-Eberhardt

published in 1990. She is also a Baptist minister and a member of the Dance Faculty at San Francisco State University.

Dr. Rose received her PhD in Education from the University of San Francisco, MA from Mills College in Dance, and her MDiv from the Graduate Theological Union in Berkeley as a part of the American Baptist Seminary.

She was one of the featured choreographers for the 1995 *Black Choreographers Moving Toward the 21st Century* and at the American College Dance Festival in Tucson, Arizona, Spring of 1997, where her work received honorable mention. In spring 2000, She presented a full-length work *For Phil*, a gospel suite in five sections: *The Beginning; The Goal; The Process; The Prayer; The Praise.* In 2002 her work *Primordial* was selected for the Gala concert of the American College Dance Festival, and a write up and photos of the work was featured in Dance Teacher Magazine.

Her more recent focus and passion is working in the communities of San Francisco bringing dance and the arts to children. This past fall was the fifth year of the New Moves -Village Dancers Concert. She has received a Community Service Learning Grant and a Hass Grant for this work.

At Saint Paul Tabernacle Baptist Church of San Francisco, Dr. Rose-Eberhardt has worked along side her minister husband serving as Minister of Christian Education, and Praise and Worship.

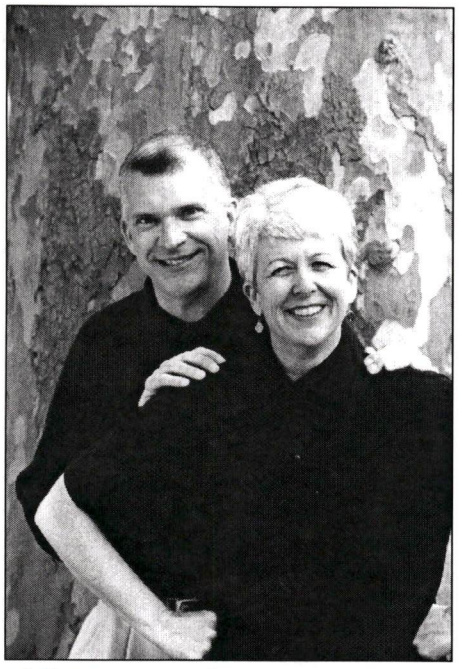
Continued on page 10

Festival 2007!

Continued from page 9

Her studies at the GTU allowed her the opportunity to explore and develop a theological and academic base for her first love and continued work in the area of "Praise Dance". Through this work she is developing a theological framework that looks at the influence of African traditional religions on the phenomena of dance in a Christian context.

Dr. Rose has written several papers including "Dance as Theology", "Knowing God Through The Body", and "Dance as Liberation Theology". She has developed criteria and objectives, and conducted workshops for Praise Dance Ministry throughout the country. You can find out more about Dr. Rose by going to http://musicdance.sfsu.edu/bios/rose_a.html



Phil Porter and Cynthia Winton-Henry

In the workshop **Improvising Prayer and Faith**, Phil Porter and Cynthia Winton-Henry introduce *InterPlay* practices often used for worship, community building and spiritual formation. *InterPlay* empowers all sorts of people to playfully and prayerfully create spiritual celebrations through movement, stories, songs and stillness. Because *InterPlay* is rooted in structured improvisations it works for people of all abilities and cultures. People in religious communities use *InterPlay* as an open way to invite community prayer, preaching, illuminating sacred scripture, and community formation. Newcomers to dance can create presentations that are satisfying and refreshing. *InterPlay* practices are ideal for mining personal material to develop into set artistic works.

Phil Porter and Cynthia Winton-Henry are cofounders of *InterPlay*, an international movement that is being used in over fifty cities by 500 graduates of their leadership program. They have been full time professionals and collaborators in the field of theology and the arts for twenty seven years. Ministers, authors, speakers and performers, their center for art, community and change is located in downtown Oakland.

Phil and Cynthia began developing the *InterPlay* practice and philosophy in 1989 and have been sharing it around the world ever since. They are co-directors of the non-profit organization *Body Wisdom, Inc.*, based in Oakland, California, which encompasses all *InterPlay* activities.

They co-direct *WING IT! Performance Ensemble*, a company of 22 improvisers who weave together movement, storytelling and singing, including live instrumental music.

They have lectured, taught, and performed throughout the United States and in other parts of the world, including Bangkok, Sydney, London, and Frankfurt.

Together they have written and published several books: *What the Body Wants; Having it All!: Mind, Body, Heart & Spirit Together Again at Last; Body & Soul: Excursions in the Realm of Physicality and Spirituality; Poems, Prayers & Exhortations;* and *The Wisdom of the Body*. They have performed countless concerts including God, Sex & Power; and Fear and Abandon. They have produced their community based concert The Unbelievable Beauty of Being Human in several cities including Sydney, Australia. Their books and videotapes are available from WING IT! Press. Find out more at their website: www.bodywisdom.org

Pacific School of Religion's Carla DeSola will present **Beyond Words: An Interfaith Workshop for Peace,** a workshop modeled on *Beyond Words: An Interfaith Ritual for Peace.* This dance/ritual incorporates recognizable movements and chant forms from the major religions of the world, woven together in the language of dance and music. Inspiration for the dance comes from the traditions of Judaism, Christianity, Islam, Buddhism and Hinduism. The first part of each session includes a brief warm-up, ritual, and teaching sequences from*Beyond Words*. We then turn to sacred texts from the major traditions, and through a process of meditation, improvisation and craft we

Carla DeSola

create fresh dance studies for interfaith celebrations.

Carla DeSola, a pioneer in liturgical dance, teaches courses in sacred dance at the Pacific School of Religion in Berkeley, CA and through the Graduate Theological Union's Center for the Arts, Religion and Education (CARE), as well as directing the Omega West Dance Company. She is the Founding Director of the Omega Liturgical Dance Company, in residence at the Cathedral of St. John the Divine, NYC since 1976, and teaches and leads workshops in liturgical dance throughout the country as well as abroad.

Carla is the author of *PEACERITES, A Dance Workbook for Peace* (Pastoral Press) and *The Spirit Moves: A Handbook of Dance and Prayer*. She has also produced two videos, *DancePrayer*, and *Movement Meditations to the Songs of Taize* (Paulis Press). Carla received a Diploma in Dance through the Juilliard School of Music in New York City, and an MA in Theology and the Arts through the Pacific School of Religion in Berkeley, CA. You can find out more about Carla at www.geocities.com/Athens/Ithaca/3186/.

More information on all of these presenters and links to their websites can be found by going to www.sacred danceguild.org and clicking on Festival 2007 at the top of the page.

Festival 2007 Details

This year we are pleased to offer a full festival package as well as a weekend package for those who can't spend a full week with us. We're also offering Early Bird pricing through June 1! We do have housing available on campus but it is somewhat limited so please book your housing early. There are plenty of local hotels available if you don't find dorm life to your liking. Registration and housing forms will be available on the web by mid-December and will be mailed to all members after the holidays. Check the website for details or call SDG's toll-free member line at 1-877-422-8678.

Registration
Full Festival Package - 6 days of dancing including all classes and workshops, concert and banquet (Tuesday evening through Sunday morning)

Early Bird - Register before June 1
Members: $375
Non-members: $425

Regular - Register after June 1
Members: $425
Non-members: $475

Weekend Package (Fri-Sun) - includes a full weekend of dancing with classes, concert and banquet
Early Bird - Register before June 1
Members: $225
Non-members: $275

Regular - Register after June 1
Members: $275
Non-members: $325

Housing (includes room and meal on the University of California Campus)
Full Week
$331.92 per person double occupancy
$431.92 single occupancy

Weekend
$126.50 per person double occupancy
$166.50 single occupancy

Have a product or service you'll like to highlight at the Festival? Contact SDG to learn about advertising and sponsorship opportunities.

FROM THE MINUTES

BOARD OF DIRECTORS MEETING, August 5 & 6, 2006, New London, Connecticut

Continued from page 8

Young volunteered to supply the template for the Board members through email. The meeting was adjourned for lunch at noon and reconvened at 1:25 p.m.

PUBLIC RELATIONS: Pat Woodbury, PR Director, suggested that PR might be combined with Development or Finance. The Board felt that the PR Director should remain as a Board position working closely with both Development and Finance. The first cut of an SDG Video put together by Pat Woodbury was discussed. The Board felt this was an excellent idea and a good first attempt.

RECOMMENDATIONS FROM MARINER MANAGEMENT: At the request of our Administrative Consultant a MOTION was made by M.K. Greenlaw and seconded by Stella Matsuda that the international festival is a program of SDG and major funding source for the organization and therefore it will be fully integrated in SDG's accounting and budgeting system. The SDG leadership will work closely with the festival team who will have the prime responsibility for content. All financial transactions and accounting for the international festivals, beginning with 2007, will be integrated into SDG's financial operations and processed through the SDG's management office. CARRIED. In order to significantly reduce confusion created by the large receivable and payable accounts generated from the festival which is held at the end of June or beginning of July, a second MOTION was made by Stella Matsuda and seconded by Kat Pettycrew to change the fiscal year from July through June to a calendar year basis (January through December). CARRIED. Since the fiscal year is spelled out in the SDG bylaws this change will have to voted on by the membership at the next annual meeting.

FESTIVAL 2008 - REVISITED: Jacob's Pillow as a venue will not work. However, Pat Woodbury suggested as a special event a pilgrimage to JP be investigated. Karen Josephson will follow up on this idea. Other venues that were suggested were Connecticut College, Eastern College (PA), St. Mary's (IN). After much discussion the following ideas will be investigated and reported on to the Board via email by September 15, 2006. 1) Karen Josephson will put a tentative hold on Connecticut College for 2008 for third week in July. 2) Karen Josephson will contact Ruth Marie in Hawaii to look at a possible New Year's Eve trip. 3) Ellen Young will look into International Dance Day in April. 4) Kat Pettycrew will look into Eastern College as a 2008 Festival Venue. 5) Stella Matsuda will look into mid-west area - Chicago 6) Karen Josephson will check on Jacob's Pillow for a weekend event. 7) Emmalyn will look at Ghana and Betsy O'Neil will look at Bali.

FUTURE FESTIVALS: Karen Josephson, Festivals Director, requested that starting in 2009 SDG go back to annual International Festivals. Regional meetings do not generate revenue for SDG and the work involved on the local level is as much as if it were an International Festival.

A MOTION was made by Pat Woodbury and seconded by M.K. Greenlaw that starting in 2009 the SDG hold annual festivals. CARRIED.

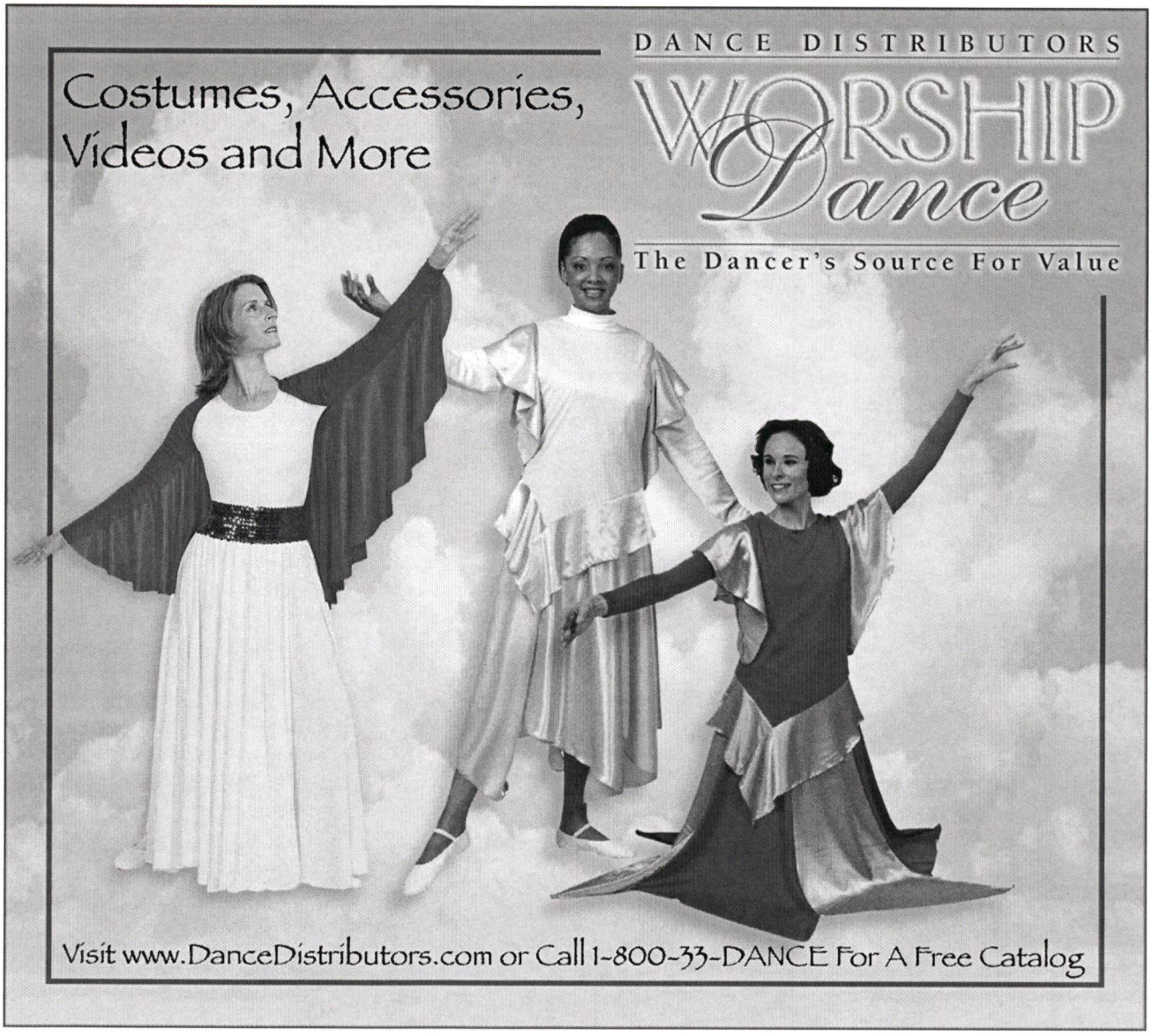
PUBLICITY WAIVERS: It was suggested that publicity and liability waivers become a part of the festival handbook package to insure that each performer, teacher, etc. hold the Guild harmless and agree to being filmed, recorded, photographed, etc. Karen Josephson will include a section on this in the festival handbook.

WE COME DANCING WITH LEGENDS: A MOTION was made by Stella Matsuda and seconded by Pat Woodbury to purchase a copy of the video made at the NY/SW CT mini festival featuring Matteo and Mary Anthony. This $15 purchase will be housed in the Resource Center and will eventually find its way to the Archives. CARRIED. At this point Ellen Young turned over the SDG bell to the new President Stella Matsuda. This tradition was started by former president Joanne Flanagan.

WORLD DANCE ALLIANCE: Stella Matsuda, President, reported on her attendance at the WDA. Stella thanked the Guild for being allowed to represent them at the WDA. It was a wonderful opportunity to meet other dancers.

FUTURE BOARD MEETINGS; There will be two Board Meetings a year. The next one will be in January or February 2007. The second one will be held at the Annual Festival in California in July 2007.

NATIONAL CATHEDRAL EVENT: The November 4th event regarding the ordination of Bishop Schori will be followed by Ellen Young and Fran Eargle. There being no further business, a MOTION was made by Emmalyn Moreno and seconded by Kat Pettycrew that the meeting be adjourned. CARRIED.
Respectfully Submitted,
Annmarie Pittman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Savoring the Past, Saluting the Future

by Mary Jane Wolbers

The Sacred Dance Guild is preparing to celebrate its 50th Anniversary with a Jubilee of events in 2008. This dance down memory lane leads us from what has transpired since 1958 into the future. The support and participation of all Guild members is encouraged. What a choreographic challenge!

At the University of Wisconsin-Madison the Dance Program is recognizing the 80th Anniversary of its degree - granting status (a first in the U.S.). Festivities being held now through 2007 include numerous residencies, master classes and performances by noted artists-teachers. The celebration will culminate in "Dance Alumni 80th Homecoming" April 25-29, 2007. I am one of those invited to present a program in this very special April tribute to Dance Education at University Wisconsin-Madison and to Margaret H'Doubler who instituted the degree granting curriculum there in 1927.

The National Dance Association (NDA) is observing its 75th Anniversary in collaboration with the National Museum of Dance in Saratoga Springs, New York. Together they are mounting an exhibit "Dance Education in America: Celebrating our Dance Education Pioneers," May 1007 through April 2008, and conducting a pedagogy conference from June 14 to 17, 2007.

Sacred Dance Guild members who recently served the Committees of the Strategic Planning task force are to be commended for their zeal and vision in setting forth guidelines for the fulfillment of the Guild's mission in ensuing years.

Of note is a joint conference of the National Dance Education Organization (NDEO) and the American Dance Therapy Association (ADTA) held in Tucson, Arizona, October 2006. The possibility of a Sacred Dance Guild Festival held jointly with one of our collegial affiliates needs to be explored. Members of each group would enjoy the same site, fellowship of the participants and exposure to faculty and events as scheduled.

Hail to our 50th Anniversary, a continuum from what once was to what we will be in the future! It is Ultimate Grace, based on the reality that dance fulfills human needs in ways unknown to other disciplines and practices. Praise be!

INTERNATIONAL FESTIVAL SCHOLARSHIPS

Application Form

Send your application to: Ann Pomeroy [(702) 360-5355, AnnPomeroy@Cox.net]
3217 Beacon Shores Circle
Las Vegas, NV 89117

Application must be postmarked by March 1, 2007.

Name: _____

Address: _____

City: _____ State: _____ Zip code: _____

Phone: _____ Email: _____

For your application to be complete, all of the following must be answered. If an application is not complete, it will not be processed.

1. Describe your current activities in sacred dance.

2. List briefly any training you have had pertinent to your work in dance and worship.

3. How do you think you will benefit from attending the festival?

4. How would you share your experiences at Festival in your area?

5. Are finances a concern in planning your attendance at the Festival? If yes, Please elaborate:

6. What is your current involvement with the Sacred Dance Guild?

7. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation, sent toAnn Pomeroy (address above) postmarked by March 1, 2007.

Note: Please plan to contribute some service during the festival as your response to this scholarship gift. You will receive additional information if your scholarship is awarded.

SDG CHAPTER AND REGION NEWS

NY/SW Connecticut Chapter

The new officers of the Chapter are: President, Mary Christine O'Connor-Thomsen; Vice-President, Betsy O'Neill; Publicity, Carolee Bongiorno; Chapter Rep., Jean Ando. Mary Christine is also serving as program chair. Suzanne Gorman is continuing as treasurer.

In September, Betsy O'Neill, Chapter Vice-President, danced at a festive outdoor Mass celebrating the 30th anniversary of the Mariandale Retreat and Conference Center overlooking the Hudson River in Ossining, NY.

In October, the Brazilian singer/actor/dancer, Alesh DuCarmo, a Guild member, accompanied by a five-piece Brazilian band, presented, "Mysticus," a 60-minute celebration of life that combined song, dance, and music, and audience participation, at the Tishman Auditorium, The New School University, New York, NY.

On November 11, Veterans' Day, Jean Ando, Chapter Rep., facilitated a Labyrinth Retreat at Marble Collegiate Church, Manhattan, NY, on the theme of using the labyrinth as an instrument of peace.

From November, 2006, through May, 2007, the Chapter will present a series of workshops on the Art of Sacred Dancing on the third Sunday of every month at St. Stephen of Hungary Church, Manhattan, NY. The workshops, coordinated by Mary Christine O'Connor-Thomsen, will focus on different choreographic elements in the art of making dances.

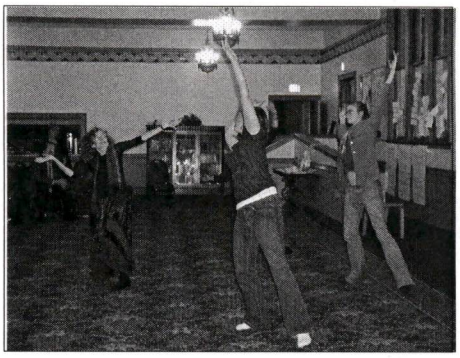
Lakeshore Chapter

Through a grant from the Chicago Seminar on Dance and Performance, the Lakeshore Chapter of Sacred Dance Guild was able to bring sacred dance legend, Carla DeSola, to Grace Episcopal Church in Oak Park, Illinois for an amazing weekend of sacred dance September 29 to Oct 1, 2006. The event was dedicated to the memory of Claudia Sloan, the late president of the Lakeshore Chapter who was instrumental in obtaining the grant and securing Ms. DeSola's involvement.

On Friday night, Sept. 29, Carla gave a lecture-demonstration entitled "Exploring the Intersections Between Sacred Dance and Concert Dance." After enjoying her lecture and superb video clips, those gathered were invited to participate in a dance with Carla.

Highlights of the morning session of the Saturday workshop were a partner prayer exercise, a lively warm up, and movement across the floor. It also included a collaborative group choreography exercise that was used in part to create a dance for Sunday's performance. The afternoon session then relocated to the ornate and beautiful sanctuary of the church. Ms. DeSola played some contemplative music and all were encouraged to move anywhere in the space as they felt led by the Spirit. The remainder of the afternoon was spent setting the dances for Sunday morning. Attendees who were not able to perform Sunday morning were encouraged to also participate in the movement throughout the sanctuary, and to learn by watching Ms. DeSola set the pieces in such an unusual space.

Several of the workshop attendees performed on Sunday morning at the service at Grace Episcopal Church. Highlights of this can be seen in the accompanying photos.



ANNUAL MEMBERSHIP MEETING, AUGUST 2006

Connecticut College, New London, CT

Continued from page 3

scarves as a token of the Guild's appreciation.

The next Annual Membership Meeting will be held July 20 or 21, 2007 in Berkeley, CA.

The 50th Anniversary Festival in 2008 is in the planning stages. No definite venue has been secured at this time.

A report from the Ballot Counters indicated that there were 133 votes recorded for the slate of officers on the ballot. The 2006/7 officers are as follows: President: Stella Matsuda; Pres. Elect: MK Greenlaw; VP, Indi Dieckgrafe; Secretary, Andrea Shearer; Treasurer, Marcia Miller. Directors; Chapter Director, Emmalyn Moreno; Development Director, Barrie Gibby; Dev. Director- Elect: Fran Eargle; Festivals Director, Karen Josephson; Festivals Director-Elect, Wendy Morrell; Journal Editor, Toni' Intravaia; Membership Director, Ruth Richardson; Membership Director-Elect, Ellen Young; PR Director, Pat Woodbury; Regions Director, Pat Bowen; Resources Director, Kat Pettycrew; Web Communications Director, Judith Reichsman; Youth Director, Kristin Rose; Youth Director-Elect, Sarah Ostyn.

Newly elected President, Stella Matsuda presented a gift and flowers to outgoing President Ellen Young. Ellen Young turned over the official presidential folder to Stella Matsuda. After a few remarks Ms. Matsuda requested that the new board members introduce themselves.

Several announcements were then made including a note from Pat Woodbury, that a new video about the Sacred Dance Guild would be shown during the closing program. Fran Eargle also announced that the Sacred Dance Guild members may be invited to dance at the ordination ceremony of Bishop Reverend Schori on November 4, 2006 at the National Cathedral in Washington, DC. More information will be forthcoming.

With no further business to come before the meeting the new President, Stella Matsuda declared the meeting adjourned at 1:10 p.m.

Respectfully Submitted,
Annemarie Pittman
Recording Secretary

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RECOMMENDED READING/VIEWING

DVD:

"We Come Dancing with Dance Legends Matteo and Mary Anthony," the DVD of this historic Sacred Dance Guild Regional Festival held in New York City on April 30, 2006. This DVD (36 minutes) features highlights of master classes and a panel with these two honorary life members of the Sacred Dance Guild.

To order send $20 (S&H included) to: Betsy O'Neill, 317 East 83rd Street, Apartment 2RE, New York, NY 10028. Please make checks payable to: Sacred Dance Guild, NY/SW Conn. Chapter.

Book

Creative Dance for Learning by Mary Ann Brehm and Lynne McNett, McGraw-Hill, 2006. For further information and cost write McGraw-Hill, Publishers.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907, website www.dancecreative.org.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

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CALENDAR

September - December, 2006 - "Photography/Spirituality/Ecology" Tuesday Evenings 6 to 9 pm. Contact: Dr. Hilary Marck Phone 510-849-8285.

January 22-24, 2007 - Iliff Leadership Conference "Religion and Globalization: A More Excellent Way" at Sheraton Four Points Hotel, Denver, Colorado. Contact: Dr. MarKeva Hill mhill@iliff.edu.

February 9-11, 2007 - Aleluia Dance Theater: Praise God in Dance Retreat/ Workshop "Continuing the Journey" at La Casa de Maria, Santa Barbara, California. Contact: www.rejoiceadt.org.

April 5-9, 2007 - Barcelona Dance Awards Competition in Barcelona, Spain. Contact: dance2006@tiscal.it - Students, Directors - International Competition.

April 25-29, 2007 - "Dance Alumni 80th Homecoming" University of Wisconsin, Madison. Contact: Department of Dance, University of Wisconsin, Madison.

April 29, 2007 - The NY/SW CT Chapter's Spring Workshop at St. Stephen of Hungary Church. Contact: Betsy O'Neill - Phone 212-535-4235.

May, 2007 - April, 2008 - Exhibit "Dance Education in America" Celebrating our Dance Education Pioneers" sponsored by the National Dance Association, Saratoga Springs, NY.

June 14-17, 2007 - 2nd NDA Pedagogy Conference Saratoga Springs, NY.

June 21-25, 2007 - Barcelona Dance Awards Competition in Paris, France. Contact: dance2006@tiscal.it - Students, Directors - International Competition.

June 23-30, 2007 - International Association for Creative Dance's Annual Summer Dance Congress at Western Washington University, Bellingham, WA. Contact: Kimberly Taylor creativedance@gmail.com or Lynne McNett mcdance@sos.net

July 7-13, 2007 - "Liturgical Dance" with Carla DeSola, Pacific School of Religion,Berkeley, California. Contact: www.summer.psr.edu.

July 9-14, 2007 - American Dance Guild Festival and Conference, Hudson Guild Theatre, New York City. Contact: www.americandanceguild.org.

July 17-22, 2007 - Festival 2007 "Many Faiths, Many Forms" University of California, Berkeley, California. Contact: Connie Tyler connie@deephum.com

Executive Board Meetings
February 16-17, 2007

Sacred Dance Guild Web Site:
www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email to: Peggy Hoffman (see address below).

Name _____ Address_____ City_____ State/Province____
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Membership Dues:	1 year Domestic/International Membership	$50
	2 year Domestic/International Membership	$80
	1 year Student Membership	$25
	1 year Senior (65+) Membership	$35
	1 year Group Membership	$90
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